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THE
SPECULUM

OR,

ART OF DRAWING IN WATER COLOURS:

WITH

Instructions

FOR

SKETCHING FROM NATURE;

COMPRISING

THE WHOLE PROCESS OF A WATER-COLOURED DRAWING,
FAMILIARLY EXEMPLIFIED IN DRAWING, SHADOWING,
AND TINTING

A COMPLETE LANDSCAPE,

IN ALL ITS PROGRESSIVE STAGES:

WITH DIRECTIONS FOR COMPOUNDING AND USING COLOURS,
SEPIA, INDIAN INK, BISTER, &c.

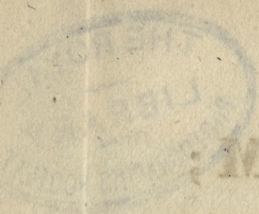
BY J. HASSELL.

THE THIRD EDITION,
WITH ADDITIONAL PLATES.

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1816.



THE SPECULUM;

OR

A TREATISE ON DRAWING IN WATER COLOURS;

WITH

ILLUSTRATIONS

FOR

STUDENTS OF ART AND NATURE

*Drawing taught, and Schools attended, by the Author.
Letters addressed to J. HASSELL, No. 5, NEW-
GATE-STREET, will be duly attended to.*

BY J. HASSELL.

THE THIRD EDITION.

WITH ADDITIONAL PLATES

LONDON:

PRINTED FOR THE AUTHOR

W. Flint, Printer, Old Bailey, London.

THE SPECULUM.

PAINTING is the art of imitating nature by combining proportional lines with correspondent colours, so as to represent to the life, objects of every description and under every variety of form.

PROPORTION

may be considered as a primary object in painting, and is a rule so easily obtained that very little practice will give a facility of representing objects as they appear to the eye. In this first essay of sketching from nature, it will be always necessary to introduce before the sight some prominent object, neither too close, nor too distant from your position: by these means all objects beyond this mark will naturally appear to diminish as they recede from the sight, whilst those which are nearer will of course enlarge.

In drawing, where a strict adherence to the rigid rules of perspective must be enforced, necessity will oblige you to form your proportions from the object nearest the sight. This rule may also be followed whenever your foregrounds constitute the principal subject, in which case all other parts may be considered as auxiliaries only, collectively forming a component whole. Why I recommend fixing on some particular object from which to draw and take pro-

portion is, for the sake of avoiding any thing that may appear stiff and pedantic. In this, however, the artist must consult his own fancy, regulated by judgment: scarcely any two in the profession adopting exactly the same method.

It may perhaps be as well to refer the pupil to the old established principle of attending to perspective, and although in a first attempt, at least, it will not be expected that a young artist can attend implicitly to every branch of this science, he will nevertheless do well to observe, that the horizontal line should occupy about one-third of the height of the drawing.

All objects that are above, should fall to the point of sight, and all parts that are beneath the horizontal line should rise accordingly to the same point.

A young artist by conforming to this easy rule in his first essay to sketch from nature, will give simplicity and grace to his drawing.

To illustrate this idea, I have annexed an outline plate. Upon this occasion I beg to observe that it is by no means my opinion that the simple mode here represented, is alone all that is necessary as a knowledge of perspective: on the contrary, as the artist advances in his studies, a closer investigation of the science will be absolutely required; simplicity, as I have before observed, is the rule I wish to inculcate, by observing which, in a beginning, perfection will be easier attained than by perplexing the youthful mind with expatiating upon the difficulties and abstruseness of the art.

Theory must at all times give way to practice, no small degree of attention is nevertheless necessary to attain perfection; and, as a primary recommendation to obtain the highest point of elevation to which it may be carried, I would strongly recommend indus-

try: by this clue the labyrinth will be easily explored, and perfection, its hidden treasure, ultimately attained.

We frequently misconceive our own talents. It is often intimated by beginners, "I cannot do such a thing;"—"I do not know how to set about it."—This diffidence may as easily be answered by begging the question, "Pray how do you know you cannot do it? have you ever made the attempt?" Well then to convince you how possible it is to err, and that unconsciously, I will prove this a negative.

Be so obliging, at a small space on the right side of your drawing paper, to introduce the cottage before us: from its distance, I should conceive we have a right to place it midway above and below the horizontal line; (this, however, will depend solely on the station you take;) making the cottage altogether about two inches and a half in height.

From the top of the cottage, the perspective line will naturally traverse downwards to the point of sight, whilst the lower line will rise to the same direction. At the extremity of the cottage please to introduce that high ash tree, also the paling beneath it. We now begin to give a natural aspect to our subject; for although a cottage and a tree, with a few ragged pales, form the total of one rude and simple subject, the fertility of the mind may nevertheless make this interesting.

Proceed then to break your thatch with sharp touches so as to resemble moss and the concomitant weeds that will grow on it after a lapse of time: introduce the binders and stakes, their irregularity will add to and heighten the picturesque effect; omit also a brick here and there in your chimney,

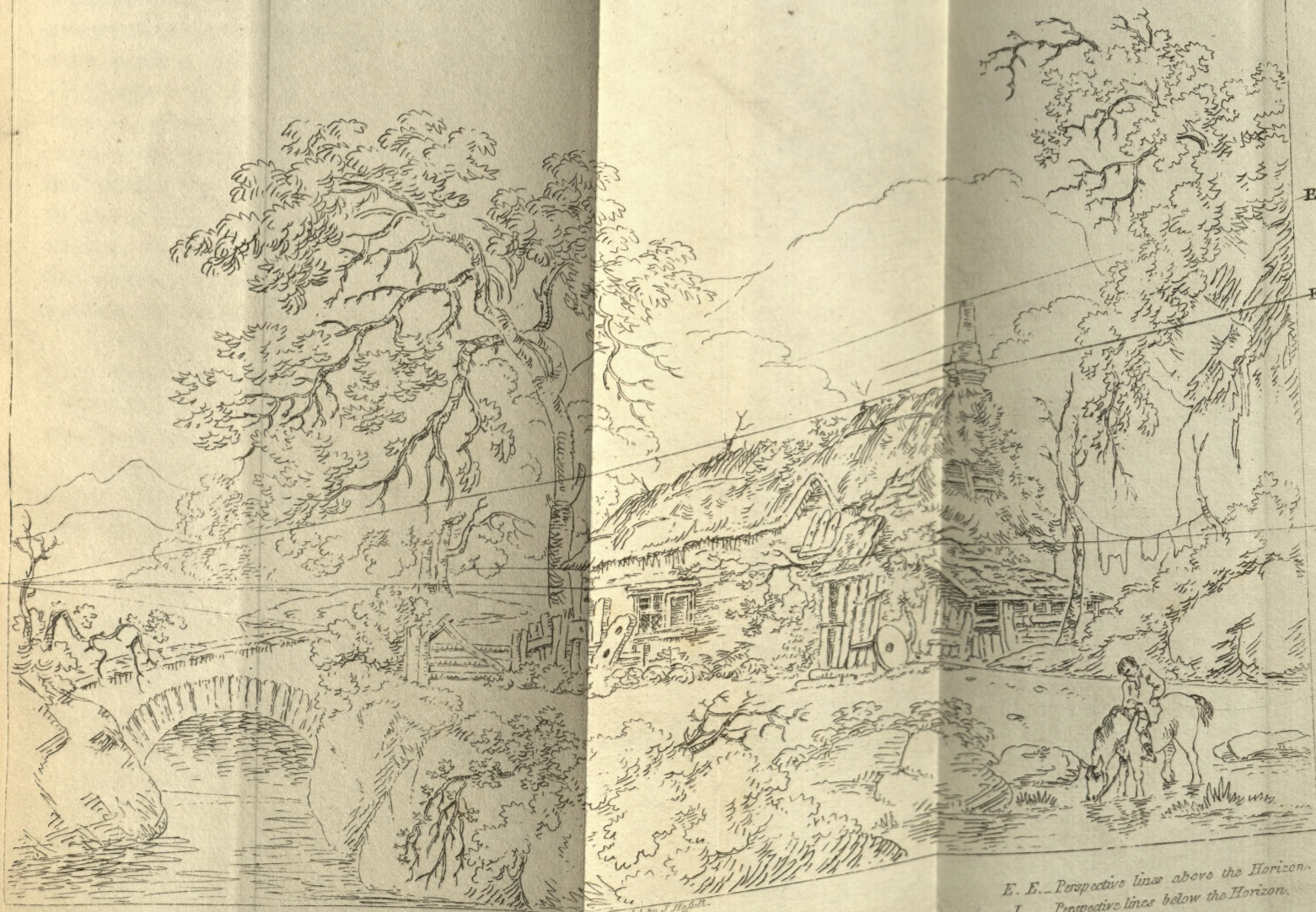
occasionally breaking the plaster-work with which it is coated.

Now we attain a variety in form: the contrast between the bricks and the plaster is always to be courted, and if tastefully managed will create an interest beyond conception. You see some beams that cross the plaster-work—as they vary the external part of a cottage, be so good as to introduce them.

Observe the ivy and woodbine that traverse the white and red parts of the building,—slightly mark these, and give the luxuriant redundancy of the shrubs, with the same fantastic forms which they exhibit. Attend to the windows, and notice the diamond and square panes of glass, their variation is to be attended to, nor omit to mark the broken parts: the pent over the door adds a pleasant relief to what would otherwise appear rather stiff. A hatch is often introduced to a door, in cottage scenery, with a good effect: the mill-stone placed against the corner of the door-way, and the fern and dock about the lower ground parts of the cottage, will be sufficient to render this humble dwelling a picturesque object.

In giving character to your ash, observe the inverted playfulness of the boughs; their ramifications also attend to, and though innumerable, nevertheless introduce them, and by no means sparingly: the more you make paling irregular, intercepting it judiciously with breaks, the more picturesque it will appear.

Introduce the bridge, it lies beneath the horizontal line, but meets the eye in an oblique direction: the part nearest the eye will of course be the lowest, gradually ascending as it approaches the horizontal line. Above the bridge on the right, and beneath



A.A. — Horizontal line.

A Sketch from nature.

Published by J. H. G. & Co., London.

E. E. — Perspective lines above the Horizon.
I. — Perspective lines below the Horizon.

the ash, you perceive a small group of trees; when shadowed they will relieve the road that passes between them and the cottage: their contiguity to the lake gives a relief to the surrounding hills. Observe the road lies beneath the horizontal line, so that in sketching you will of course make the lines traverse upwards. The wood that backs the cottage, and passes beyond the ash tree, and the small group at the point of the lake, must now be drawn rather fainter, to give an idea of distance and objects that are receding from the view: this is what must invariably be attended to, and is termed *keeping*.

Now draw in your distance, attending closely to the forms and variations of the lines of the mountains: to these minutiae I must request a particular attention, they give the feature to every country, and in a picture remind the artist of spots he has often dwelt upon with enthusiasm. The lakes in Cumberland and Westmorland, and the scenery of Wales, are particularly characteristic, and immediately recognized, from the forms of their hills, by any artist who has visited those parts.

Who can mistake Saddleback, Skiddaw, Snowden, Cader Idris, or Plinlimmon? Their peculiar forms are ever distinguishable, and will stamp a character to your landscape, though the component parts of your view are not an absolute portrait of the place. —Here let me remark how the pencil of Mr. Loutherboung courted these prominent beauties, and omitted only what was regular, stiff, and unpicturesque. His excellence combined every thing that can add either to the interest or beauty of the scene; his admirable choice of nature has never been excelled. My late unfortunate friend, Mr. Morland, had altogether another manner: his guide indeed

was nature, but he would rarely submit to copy ; he conceived the most correct ideas of the simple and the rural, but would admit of no shackle ; from this circumstance he could hardly be said to have ever painted any particular spot. Except the scenery of the Isle of Wight, I can hardly charge my memory with any accurate view he ever did : like the bee, he culled from every sweet, and made nature alone his art.

Episode may always be allowed, when we can by comparison lead to truth, and accessible means of attaining perfection.—To return to the sketch you are about ; observe now the lower line of the hill that skirts the lake, it lies above our horizontal line. I will not say this is altogether the beautiful, however it may be true. I would on most occasions recommend the beginner to alter his position until he can bring the horizontal line to pass through the lowest part, or the foot of the distant mountains bounding the horizon ; it has more elegance than lying beneath the water-line of the distance. To prove beauty by analogy, it is perhaps as well to present impropriety, and then contrast the same with what is perfection, and the discerning mind will not hesitate to choose accordingly.

We will retrace our sketching to those parts now constituting the fore-ground : in this spot it is possible to be a voluptuary, the abundance of materials and their diversity enable the artist to enrich his picture luxuriantly. Now comes the test, the touch-stone of taste ; profusion offers itself, and to embrace the choicest assemblages of matter, and introduce the same consistently without confusion, requires perhaps experience. Suppose I recommend you to introduce a few pieces of fractured loose rocks, with

some bramble boughs playing negligently through their apertures and over their summits ; or imaginè some loose delse and tangle wantoning over their surfaces, with a small space of water beneath them, reaching to the very front of the picture, alternately protruding itself on the land ; and, *vice versa*, the earth occasionally immersing into the water, with small fragments of rocks of various heights appearing above its surface.

I would also recommend a few of these dislocated rocks to be as carelessly as possible strewed about the road, carefully avoiding any thing of stiffness, that in a loose wild scene might disgust the eye of refined taste. It is not sufficient to introduce all that constitutes the picturesque, but cautiously to avoid incongruities and disgusting objects : one blemish of this description will ruin the most enchanting composition, or destroy the humblest rural scene that simplicity can suggest.

We have now to occupy the space intervening between the cottage and the margin of our paper, on the left : here, to diversify the scene, nature presents us with a side screen as picturesque and as well suited to our purpose as we could wish : those rocks that hang shelving over each other have a romantic appearance, and are well verdured ; what can better answer our purpose ? To the rural we have now to associate the romantic, and our composition is complete.

Nature sometimes presents innumerable scenes that answer the artist's purpose : yes, and she often groups the whole assemblage of the work by the aid of light and shadow, so as to leave a finished picture ; but this is rarely to be met with ; you must pursue your researches with avidity, for of such coy

materials is nature composed as often to shun the general eye, and only to be found by the industry of the votaries of genius and enthusiasm.

Observe the uncertain forms of these rugged materials, their combination is desirable: note the alternate relief of verdure and of earth between the masses, the fanciful disposition of the herbage on one part relieves and enlivens the other. Neither would I have you neglect the minuter appurtenances that embellish the cottager's habitation—they are the effects of chance, or placed there from necessity. I allude to the white linen habiliments hanging on a line from the cottage to the stump of a withered tree, and from thence passed to the rock: these are accidental incidents, yet they are highly picturesque, and add a relief to the landscape as well as a finish.

Observe those small patches of white opposing the colouring of both wood and rock, and though a contrast they throw the whole of the colouring that surrounds them into harmony: the indifferent eye would scarcely notice the unity that is exhibited among these objects, were it not from the opposition; and though no light is seen prominent on the linen, yet such is the effect of enlivening the picture, that it reminds me of those beautiful scenes in Wales, where a white building, bursting upon the sight from an immense amphitheatre of hill, wood, and water, relieves without lessening the grandeur of the scene.

In my tour of the Isle of Wight, I have noticed these effects, particularly at the back of the island, where the fisherman's cottage, or the peasant's hut, have beauties that can only speak for themselves by being viewed: here the combination of rock, wood, and water, which are the materials for a landscape,

may be found at once in the highest perfection and in the most luxuriant variety: it is a spot calculated for pleasure, retirement, and study, free from the busy hum of the metropolis—a scene commanding all that the warmest imagination can desire, and which you may reach in the course of four and twenty hours.

I believe you have now before you ocular demonstration, that powers are to be brought into action by inclination; our faculties want but exertion to prove their existence; and believe me, where the main spring is industry, perseverance and attention will surmount every difficulty.

SIMPLICITY,

than which in the arts perhaps nothing is more conducive to please, all accompaniments to landscape should partake of. I mean by simplicity a natural, easy, unaffected representation, giving to all we describe the garb of nature; it admits of no prescription.

The same plain unornamented dress should accompany your figures; the wild Irish peasant is, in a picturesque light, the very acme of perfection; it is the same with the Welsh peasantry, their habiliments, as loose and tattered as the mountains they dwell upon, give a consonant and appropriate representation in a picture; their unconstrained gait has a simplicity ever to be courted; cattle rude and unfettered with harness, correspond with the different vehicles they draw after them; the sledge, the low three-wheeled cart, the car and the waggon, are alike picturesque, nor are the pack-saddle and panniers otherwise.

In representing the various trees of the forest, a due attention must be paid to the playfulness of their foliage; it must apparently give to the gale, and bend with ease; and even the "unwedgable and knotted oak" must sweep and wave to the breeze that chequers it.

Figures, the accompaniment of landscape, as I have before observed, are to be selected for their simplicity. The village maiden, loosely attired, performing her domestic duties, is always a sketch for the artist; hardly any of her employments but will admit of a subject: milking, nursing, washing, by or in the brook; as a gleaner, a wood-binder, reaper, or a haymaker, each has a character well adapted for landscape ornament. The avocations of the rustic are alike suitable for the purpose of enlivening rural scenery; ploughing, sowing, reaping, mowing, carting, pitching, threshing, fishing, shooting, coursing, have all the respective advantages of embellishing the picturesque and the rural.

Your sketch now being compleated, I take it for granted, you will be satisfied that when our will determines upon an act, nothing but resolution is wanting to put it into practice.

I conceive it perfectly consistent with the object of this little treatise to take some retrospect of the arts, merely to prove that time will mature the judgment, while emulation helps us on the road to perfection. So thoroughly convinced were the ancients of the necessity of selecting only the excellencies of nature for their composition, that the performances of the first artists were made up in this manner.

Zeuxis is said to have chosen for his pattern of beauty from five of the most beautiful virgins of his

time, that he might unite the perfections and graces of the whole into his master-piece. Perfection is not the lot of mortal, either in a mental or corporeal sense; and the ancients aware of the circumstance, wisely sought for the *ne plus ultra*, by combining all that was excellent in the various part that nature presented to them.

For this reason many statues far exceed the life.

Who can view the interesting and lovely figure of the Venus de Medicis, and believe that so much perfection ever was possessed by one mortal? It is more than probable that this figure, according to the plan of Zeuxis, is a combination of beauties selected from a plurality of the sex. Ovid bears me out in my affirmation, when he avows that Pygmalion carved the snow white image of ivory with such exquisite effect that it was altogether impossible such a paragon of female excellence should ever have existed.

My next recommendation to you is *emulation*: without this laudable spur I cannot congratulate myself on any considerable advancement you will ever be likely to make in the arts.

I think it was Scipio Africanus who observed that every magnanimous spirit ought to emulate the first characters of the day, and endeavour to rival the past: this I allow is very broad reasoning, but as a stimulus by no means to be objected to.

Emulation is the proof of a great mind, whereby our imitation is provoked by envy and admiration; from either cause they lead as it were imperceptibly to perfection. Thus emulation and confidence, aided by simplicity and taste, will ever produce works worthy of applause; and how substantially repaid is that artist who arrives at the goal, from the presentiment that by industry he shall attain his object!

“ From time immemorial the arts have received
 “ the protection of the greatest characters, and have
 “ even been respected amidst the din of arms; but
 “ in these rude and uncouth times, we crouch be-
 “ neath the storm and barely live. Would to heaven
 “ that the laudable exertions of our first-rate artists
 “ could meet with the magnanimity of an Alex-
 “ ander, an Attalus, or a Cæsar! But alas! for the
 “ humbler branches of the arts existence is all that
 “ can be expected. While every other class of society
 “ has a fund to relieve the indigent and the sick, the
 “ man of genius sinks into oblivion, or, withdrawing
 “ himself, from a laudable pride, into a secret garret,
 “ neglected and unheeded he pines a miserable re-
 “ cluse.”

Since the publication of the first edition of this work I am happy to observe a fund has been established for the orphans and widows of artists.

DIRECTIONS FOR MIXING COLOURS.

1st.—*The Neutral Colour is compounded of*
 Lake—Indigo—Lampblack.

2d.—*Neutral Colour.*

Indigo—Light Red—Roman Ochre,
 so ground together as to become doubtful, in possess-
 ing no absolute predominancy of either colour.

3d.—*Neutral Colours.*

Indigo and Indian Red,
 Indigo and Light Red.

Primitive Colours are

Reds—Blues—Yellows.

Original Colours for Landscape Tinting are,

Yellow Ochre,	Indigo,
Roman Ochre,	Prussian Blue,
Gamboge,	Sap Green,
Brown Pink,	Burnt Umber,
Burnt Terra Sienna,	Bister,
Light Red,	Vandyke Brown,
Lake, or Carmine,	Lampblack.
Indian Red,	

Compound Colours.—Sunny Tints.

Yellow Ochre, and	Light Red,
Roman Ochre,	Lake,
Gamboge,	Lake,
	Light Red,
Ditto, and Burnt Terra Sienna.	

Purples.

Indigo, and Light Red,
Ditto, Ditto, and Lake, mixed,
Ditto, and Lake only,
Prussian Blue, and Lake.

Greens.

Gamboge, Burnt Terra Sienna, and Indigo.
 Gamboge, Burnt Terra Sienna, and Vandyke Brown.
 Brown Pink, and Indigo.
 Sap Green, and Indigo.
 Ditto, and Vandyke Brown.
 Indigo, and Vandyke Brown.

This last colour has a wonderful strength for shadowing parts of trees, &c.; as also has Vandyke Brown and Lake mixed, for the deepest parts of ground tints; and used diluted, is a charming glazing colour for rocks and light parts.

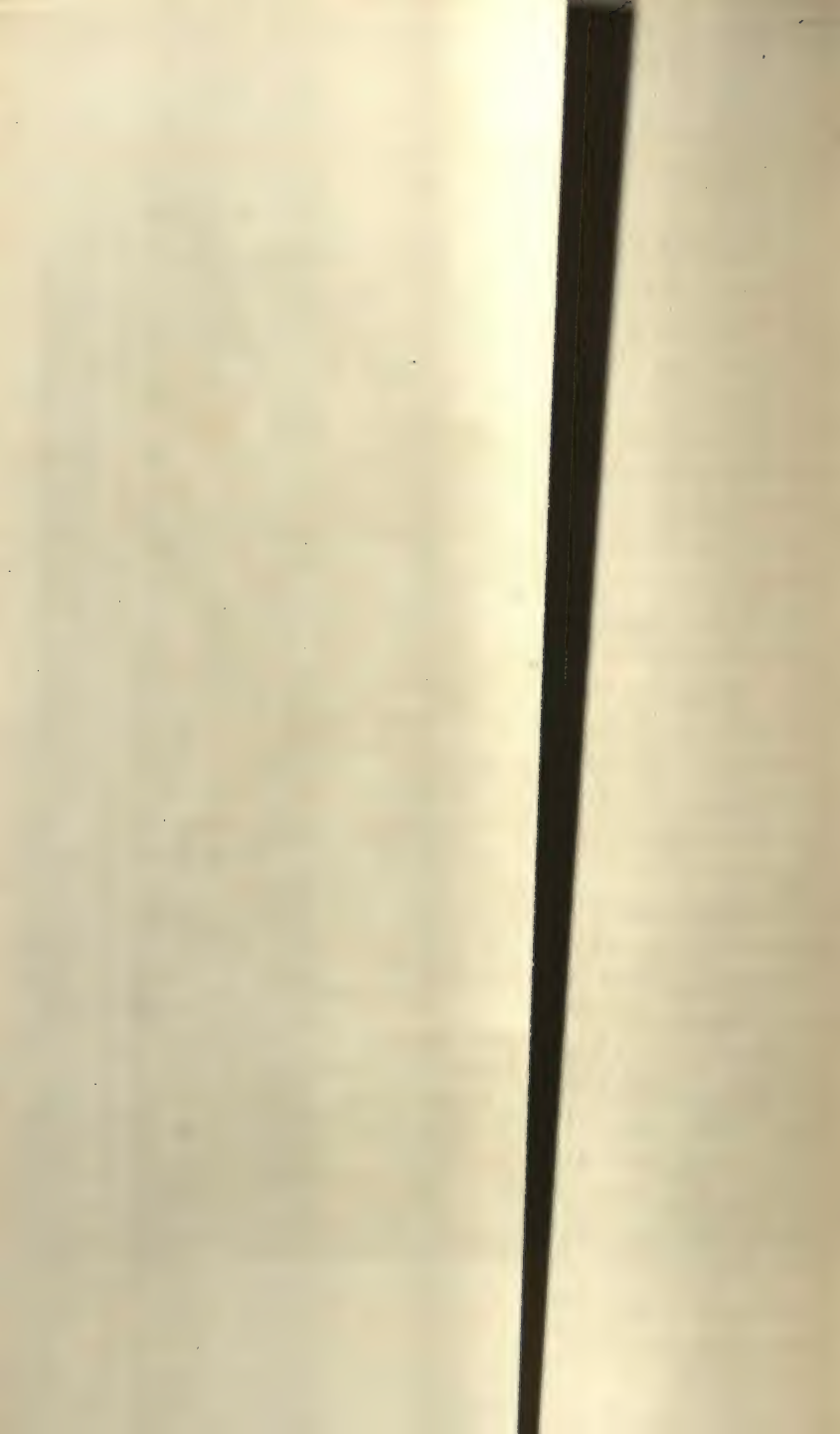
SHADOWING AND COLOURING.

I have hitherto confined my observations to drawing a correct outline, which ought in all cases to be an object of special attention, as without correct drawing even the tints of Titian cease to be interesting.

In a first attempt of shadowing a subject, I would recommend the common method of tinting with Indian Ink, or Sepia, which have many advantages for a beginner, being usually free from grit, very easily prepared, and as easily used. I have observed before that scarcely any two artists adopt the same method of sketching; and in shadowing the sketches, perhaps as great a number of methods exist as in the former position. Many artists pay no respect whatever to tinting in a sky, until they have determined the effect they intend for the principal parts of the drawing: for instance, in the sketch before us, if any particular or pleasing disposition of light and shadow occurred, their fancy might cause them immediately to finish the same warm from the strength of their imagination; this done, it is more than probable that they would make every accompaniment subservient to the effect introduced on the cottage: this is one of the effusions so often the effect of genius, which on some occasions knows neither rule nor bound, producing an assemblage of the strongest ideas pourtrayed in a manner boldly original. From this voluptuous method of revelling in the beauties of nature, the art receives irresistible charms. But were the beginner to attempt these daring efforts without some practice, some foundation to work

* Sepia is now universally used as a substitute for Indian Ink, and certainly is preferable in every sense.





upon, it would be as wild as attempting to raise a structure without a basis.

PREPARATION OF TINTS.

Use in your Indian Ink or Sepia drawings *five tints*, which form into gradations of strength proportioned to imitate the drawing you have to copy, mixing with or adding a small portion of gum water to your last or strongest touches, that they may bear up and relieve from the middle tints. The process of drawing in Indian Ink or Sepia is exactly the same as hereafter laid down for shadowing with the neutral colour.

With the first tint introduce those masses that combine the effect, and leave the lighter parts; this you will let dry hard before you introduce the second tint, which will give form to hills and distant objects, water, &c. Your third tint will shade the distant objects, and give a more immediate strength to your masses of shadow, and become a middle tint to the drawing.

The fourth strength will determine buildings, trees, rocks, vessels, figures, and all objects that require a relief from the middle tint; distinguishing, as occasion may require, the breadth and depth of colour necessary, for the proportion, space, or distance; it will determine your keeping and those massy parts that require breadth.

The fifth and last part of tinting with Indian Ink or Sepia are the strengths and touchings that throw up the whole, giving boldness to your foreground, and playfulness to the boughs and ramifications of trees; determining and detaching objects from each other; in short, five tints constitute the whole that

is requisite for imitating with Indian Ink or Sepia ; the same process is adopted for drawing in Bister.

Now to consider the general principle of colouring.—The present method of tinting drawings is a considerable improvement upon all methods hitherto practised, few artists using the Indian Ink at all.

The neutral or no colour is become so prevalent that almost every artist compounds one for himself; this is composed of the three primary colours, namely, red, blue, and yellow: of these primary colours there are several of each particular colour though of very different properties; those generally used by landscape draftsmen, I have enumerated in a scale in a foregoing part of this essay.

I observed, in the former editions of this work, that the sketch would fully answer to fill up as a finished drawing, elucidating progressively the method to be pursued in the practice of tinting a drawing. In the present edition I have introduced a Print finished in the neutral tint.—Indigo is a colour which I prefer for the sky; it has several properties that render it superior to Prussian Blue: it is a chaster colour, and keeps steady to its original appearance; it works pleasantly, and will ease off without the danger of leaving a seam. Prussian Blue, on the contrary, if laid on with the greatest delicacy will in a short time turn to a deeper colour, that will resemble too much the blue bag; for skies of every description I would entirely explode its use: mixing it as a compound with brown it will produce a very substantial solid green, but of this, more hereafter.

Nothing can be better to mix up your colours in, than small white earthen saucers, such as children

use to play with, their breadth admitting of sufficient space for a quantity of tint to wash with; in one of these saucers then mix your Indigo, with a few drops of water, after which reduce it by adding more until you have formed the tint to your mind.

In the second saucer mix up the colour for the clouds, which may be made of Indigo, a small quantity of light red, and as much of the neutral colour as will bring it to the tint of clouds; in this instance it were perhaps as well to make two tints, one something stronger than the other, the lightest about two degrees darker than the sky, the other a tint deeper. Many artists use but one tint, and repeat the shapes and shadows of clouds over and over again; by these means the drawing is much clearer tinted though perhaps not quite so bold.

Now give your drawing board a gentle elevation that the tint for the sky may flow downwards with ease; sketch the outline of your clouds. It is of import to mark more particularly where the light is to fall. Taste and judgment must fancy the form of your shadows; which must be as playful as the imagination can suggest.

Camel-hair pencils for the sky are to be large in proportion to the quantity of paper you will have to cover. If the drawing is small regulate your tools accordingly; at any rate use yourself to as large brushes as possible, it will give breadth to your manner and boldness to the touch; always keep a sufficient quantity of tint in the pencil: an observance to this will prevent your falling into a little manner, for nothing contributes more to a wiry appearance in drawing than a half dry brush.—I mean to be particular in theory, as an attention to circumstances will render your practice easy and pleasant.

Now take as much colour in your brush as it will conveniently hold to tint the sky with; lodge its contents at the very top of your drawing, and about its centre; then, with a replenish of the same, begin at the right hand side of your drawing, and wash the colour away to the centre, where it will join the first quantity you deposited: continue tinting to the left extremity of the drawing. Having now laid your first quantity of tint on, bring it gradually down, invariably keeping a sufficiency to float with ease: now take a less brush than the one first used, to form the outline and extremity of the lights on the clouds.

Here let me repeat what I have before observed, and impress it strongly—that you must invariably use as large brushes as the nature of the part will admit. Continue alternately to mark the part that approaches your clouds, and draw your colour towards the horizon. With a third camel-hair pencil, which is to be used for easing off the superfluous tint, relieve the edges of the colour on the shadow side of the clouds, lest they infringe too strongly or destroy the breadth of light in the same. The colour, as it approaches towards the hills, may now be reduced in quantity; and, *to faint* its appearance as it declines, add a weaker tint than hitherto used, until it approaches to clear water: this must be sparingly and judiciously used, lest it create seams, from colour making too sudden a settlement.

The sky being thus far introduced, you will do well to wait until it is dry; a few minutes in moderate weather will stretch the paper to the same tightness as when first placed on the drawing board.

The paper having assumed the same stiffness as it possessed before you began to tint, it will be as well now to use the sponge: it will be a doubt whether

a beginner can avoid seams, from the colour settling, for some time; these little accidents are of no import, the remedy being always at hand.

Immerse your sponge (which should be in size a small handful) in a basin of clear *soft* water, squeeze it gently until you discharge what is superfluously held in it: with the sponge thus charged with water carefully pass over the sky backwards and forwards, until your drawing appears even and soft to the eye. If any marks are visible from the water opposing the tint, or any settlement of colour ensues, apply the sponge smartly to the part, and in a short space of time it will disappear.

Again let your drawing dry, and then commence forming your clouds with the weakest tint, put in your shadows, easing off the part that runs into the light side of the clouds.—I must now caution you from ever attempting to lay one colour on the other, without assuring yourself the first tint is quite dry; you will be losing time, and every thing like effect; besides which, the innumerable streaks and blots it would occasion would resemble a careless youth's copy-book, marked and disfigured: every where invariably attend to this remark, or your drawing will appear muddy.

The clouds being tinted in, you may create secondary lights, by leaving parts untouched with the next strongest tint; and continue, if you should think fit, working up the effect that your conception had formed.

Should the clouds not altogether come up to your expectation, you may use the sponge the same as before; it will cause a softness, particularly at the extremities, and produce harmony with the sky.

The distances claim your next attention: the same tint used for your clouds will answer for the general effect of the hills, after which the shadow parts may be strengthened by aid of the neutral colour, with a small quantity of Lake to give them an aërial hue; which generally tends towards a purple: the hills and other parts of the distance, as they approach nearer to the eye, must be strengthened with a body of colour, to make them more prominent, and relieve from the farthest distance: observe to keep the parts that receive their lights from the reflexion of light in the sky or clouds, two tints fainter than the body of shadow forming the hill or mountain.

It will now be as well to continue the masses of shadow you intend giving the water. Keep these at all times as broad as your subject will admit, invariably observing that *breadth of light and shadow*, or what is technically termed *the masses*, are the first recommendation of every picture.

You will do well now to continue your masses, and determine at once the effect you mean to give your drawing. I would now consider my principal light—it is to fall on the cottage, keeping the whole of the other parts more or less in shadow.

The principal light being now determined, you will progressively give depth to the various shadows, by strengthening your tints as they approach the foreground: this cannot be done by one strong colour only, and if it were, it would look raw and poor, and want one of the greatest essentials in landscape painting—richness. It is the profusion of tints upon each other that gives a mellowness to the work; and if merely a single shadow would answer, the effect would be considered sketchy and unfinished. Still in this repetition of tint upon tint, care must be

taken not to mud the part; and this may be easily avoided, as before pointed out, by letting your drawing dry before you repeat the touch. There are plenty of parts in a drawing that you may fly to, while the colour on the immediate spot you wish to continue on is absorbing.

The tints on the principal light (*viz.* the cottage) must have great delicacy, blending into each other without forming any thing like a mark that may be heavy and obnoxious to the sight: too great a strength will appear like a cut or chasm in the mass of light, and disgust the eye: nevertheless there are parts whose strength of shadow, lying within a central object, is both natural and picturesque; for instance, the window of the cottage, the interior part of which, from the casement opening inwards, has a considerable depth of shadow: here, however, it is relieved by the surrounding frame-work, and does not abruptly burst upon the light; the transition is graduated and agreeable, relieving the mass of light, and constituting a picturesque effect: the same may be said of the door and its pent. A porch of a rural description, often the attendant of the cottage, has also a grateful appearance.

The next care will be to give effect to the shadow part of the cottage: let the depth of colour be much stronger than the thatch or upper part of the front of the dwelling. From this you will naturally proceed to the masses of rock on its right side, taking particular care to relieve the fragments of linen, already in a middle tint, from the first covering with the general shade you gave the drawing: of course, as the surrounding objects are strengthened by shadow, they become a secondary light. The rocks, herbage, &c. that form this mass, will relieve each other by a

due observance of their different characters which you have to represent.

The variety of matter of which the fore-grounds are composed must be made out by the deepest shadows in the drawing, from the strength of the sharp touches and the opposing shades: your lights will tell more distinctly than any other parts. To remedy any defect that may appear incongruous from the suddenness of the lights cutting or dividing the masses of shadow, you will relieve such parts as your judgment directs with a middle tint.

The drawing is now in sufficient mass and harmony for colouring: if any sharp effects appear, the result of colour settling, or working too prematurely on any part before it be dry, relieve the same by a wet sponge, it will soften the ruggedness of every part that may appear harsh or stiff. Still do not abuse this recommendation, lest you fritter away too much of the spirit of touching, as well as the mass of the drawing.

I shall now proceed to the colouring: in this process much care is necessarily observable, keeping plenty of colour in your pencil, and, as before suggested, always covering the mass you design to tint.

COLOURING.

Begin by mixing up colours in several saucers, and arrange them as a painter does on his pallet: for instance, mix up your yellows first (Ochres, Gamboge, &c.) in different saucers; then reds; and lastly blues: from these form your compound colours, as purples, &c.

The first part to be tinted, if you wish to introduce a sunny effect, would be a weak wash of common yellow ochre on the light parts of the clouds,

then a general tint over all the landscape; it will give a warmth to the whole, and take off the white appearance of the paper, which has no existence in nature, and must generally be destroyed. In some effects the clouds have a very silvery appearance, particularly in windy weather about mid-day, and that mostly in the spring: clear frosty days will of course be the same, but this is not the usual season for artists either to study or depict: frost and snow scenes are certainly desirable subjects, but the spring has nothing interesting to represent.

If you are desirous of making your scene the effect of morning or evening, you must blend your warm tints with the blue of the sky as it verges towards the horizon; this is done by introducing the warm tint of Ochre about midway of the sky with the blue, and as it approaches downwards let a second tint be ready: for increasing the strength of colour, a third tint, with Lake, light red, and Ochre mixed, or Yellow Ochre and Burnt Terra Sienna, will add to the warmth usual on the horizon at evening, and produce a natural glow.

In the small drawings of Mr. Payne, an uncommon ability is shewn in his display of these effects. I should imagine he often used Orpiment and Vermilion, and in a small degree made opake; otherwise I cannot conceive the effect would be so brilliant and strong.

Hills and mountains forming the distance will partake of purple, particularly in evening scenes; morning has a greyer appearance: the summits of both, and the parts nearest the light, must be glowing. The usual tints will be light red and Yellow Ochre, heightened occasionally with a small quantity of Lake.

Delicacy is particularly necessary in tinting, nor should it be laid on in very large masses but in small parts forming the rotundity of the projecting hill, or curveting with the concave parts of the rocks.—It must be observed, that all earth, or any surface composed of that element, has a peculiar property in always breaking with a convex appearance; on the contrary rocks break and fracture either with flat superficies, and projections, or else concave; these are appearances that denote the materials and characters of hills and mountains, and direct the artist to a conception, though at some distance, of what actually forms his subject.

There is no necessity to introduce any further tint on your lake, it lies in the distance; and water so situated may truly be neutral; it is hardly possible to distinguish colour, except from the reflections of the hills. Reflexions from the sky have seldom much effect at a distance; but where a lake or water is principal in the drawing, a due subordination to its appearance is undoubtedly to be noticed: here then it partakes of every hue and shade that floats over it, and in tinting these effects depend the concomitant beauties of lake scenery.

A slight tint of Burnt Umber may now be partially washed over the ground parts, even to the lowest part of the foreground, and though you may have to introduce a strength of brightness on the catching parts of the lights of the foreground, no detriment will be experienced from this additional second under-tint; it is to be considered merely as a warm tint to unite the harmony of the piece, and be moderately used. On the extremity of the land verging on the lake, introduce a mellow green, to cover the verdure that relieves the lake from the road.

Green is perhaps a colour that requires more judgment than any other in use. Green admits of innumerable compoundings; the native Sap Green mixed with light red, or Burnt Umber, or Red Chalk, or Yellow Ochre, or Roman Ochre, have a rich appearance. Greens made of Gamboge and Burnt Terra Sienna, to which add Indigo and occasionally Vandyke Brown, also Brown, Pink, Indigo, and occasionally a little Burnt Terra Sienna, are beautiful tints for landscape colouring.

Judgment in the disposition of colours, with respect to relief, must entirely rest with one's self, there is no theory that can point out what would conspire to make your drawing compleat; it is taste must guide, and that will be the result of practice alone. For illustrating my position I have annexed in page 14, a scale for mixing and compounding your colours; this, as above recommended, may be easily formed, and indeed practice requires you should do it the first thing, to make you conversant with the properties you will have so repeated an occasion to consult.

In the disposition of tinting give a luxuriant richness to the various parts, but avoid glare; for this reason, select the soberest colours: Ochres are particularly grateful to the eye, they are rich without gaudiness, and stand the test of time; colours from earths are advantageous over vegetable colours or calcinations, and for this substantial reason are now more universally adopted than ever.

Richness and depth of colour is always preferred by adding tint upon tint; or partially touch upon tint, and these multiplied, which instead of washing every time to the extremities, increases the interest and mellowness of your drawing.

In this manner, manage the thatch of the cottage, the heightening upon the rocks, the moss and herbage of the foreground; in short, as you now arrive towards the compleating your drawing, it ought to become general.

The brightest light which I have so often noticed before, is upon the cottage, and may be varied in colouring according to its composition. For instance, the brick-work tint with Ochre and light red mixed; but sparingly use these strong colours, and dilute them sufficiently to prevent any harshness; let them creep upon the eye, but not glare; with the same precaution use browns for tinting the beams and wood work of the door and windows; fancy will direct you in the disposition and colouring of the plaster, moss, &c. Light Ochre for the plaster, dark Ochre and small touches of green for moss, are perhaps all that will be found necessary; if your glass windows require a colour, it will be as well to stain them blue or purple: the windows being transparent in all probability receive an effect from the sky, of course the same colour will be reflected.

The bright parts of the road and grounds require a brilliancy which will be easily given by Burnt Terra Sienna or Burnt Umber; the same for the fragments and rocks that are strewed over the foreground of the drawing. Introduce upon the water among the rocks and under the bridge, a few touches with Saxon Green, observing the distant water to be lighter than that immediately close to the sight.

The bridge will be of a middle tint: the same process of colouring may be followed for it as pursued for the cottage.

The briars, docks, tangle and thistle, of which foregrounds are generally composed, must have a smart strength of colour.

To give the finishing effect to a drawing in this forward state, it will be necessary to assist those shadows that have sunk from the colours repeatedly passing over them; for this purpose the neutral colour with Vandyke Brown or Sepia will produce an excellent strength, bear up the lights, and give life to the various parts that require assistance.

The interstices among the rocks and buildings are touched strongly with this tint; the trunks, boughs, and branches of trees are relieved with the same, a few well applied masses of shadow, among the foliage, by this means assist the keeping; it may be applied wherever it is necessary, but be sure to reduce it to a proper state for those parts receding from the foreground.

To conclude, your last finishing touches may be composed of Vandyke Brown or Sepia used somewhat strong; with a weak solution of gum water, will bring out and relieve every part, where extraordinary strength is required:

During the course of completing a drawing, it may occur that many parts would be enlivened or relieved by the introduction of lights: for this purpose, take a small camel hair pencil, and dip the point into water, and touch exactly where you intend your lights should come, let it impregnate with the colour and then briskly rub the part with Indian rubber, and the spot will appear divested of colour, this of course you will tint, to harmonize as you may wish.

There is another method of raising lights, particularly where a mass is wanted; for instance, if you are desirous of throwing a broad light cloud in the sky, pencil as before the whole mass you wish to have clear paper, and then with a piece of stale bread, rub the part; observe particularly to let the water well satu-

rate in the colour, before you apply either the bread or the Indian rubber.

This experiment I discovered by an accident, from a drop of water falling upon a drawing I had just finished; before it had well dried, I applied my Indian rubber to it, intending to have taken my sponge; the consequence was, I discharged the colour, and produced a clear space of white, just the size and form of the particle dropped upon it, and exactly a light where I intended to have touched with a body colour: the consequence answered much better, and I embraced from chance what I have ever since adopted.

Colours are usually ground in gum, nevertheless it is necessary to have gum water always prepared by you. Select the clearest pieces of Gum Arabic, and dissolve them in a cup about half full of warm water that has boiled: if too thick for use, reduce it with soft water, and keep it bottled up to free it from dust.

HOW TO PREPARE THE PAPER FOR DRAWING.

The drawing-board is fitted with a frame to stretch the paper upon, resembling parchment on a drum-head: the means used to strain it are exceedingly simple: always observe to damp your paper on the reverse side of the sheet from that which the paper-maker's initials appear to read proper upon, such invariably being the right surface, and free from specks or holes: damp it well with a sponge until it lifts easy and pliable when any corner is taken hold of: dab up all the superfluous liquid, and let the paper, when it has saturated as much as is necessary, be placed on the centre part of your drawing-board, which takes out of the frame for that purpose; this must be slightly damped before the paper is laid

upon it, but by no means to leave any water on the board, lest it create more wind and bubbles beneath the paper than will be agreeable, or perhaps (what is still worse) it will, when you stretch your paper on the board, hang about the edges and rot the paper, which, not drying with the promptness of the other parts, will burst and become useless. Having laid your damped paper as even as possible on the board, cover it with a large sheet of clean paper, and with a handkerchief rub smartly the surface of the covering sheet, to drive out all the air possible that will lodge between the board and the drawing-paper. Now introduce it into the frame, which is particularly marked that the parts may always correspond, and put in the stretchers; and in a short time it will dry, when you may begin your drawing.

The surface of the paper should always be well rubbed with bread or India rubber, to prevent greasy particles remaining.

THE END

DRAWING MATERIALS.

Whatman's wove paper is the best for drawing on for beginners.

Dutch cartridge paper has a rough tooth, and is much in use.

Bread.

Black lead pencils, and India rubber.

TA—square.

Compasses.

Camel-hair pencils, and sticks for the same.

A box of colours.

A quantity of children's or doll's saucers.

Indian Ink.

Sponge.

Basins for water.

A piece of clean linen to wipe your pencil dry.

And a flat ruler with inches and divisions, for drawing the parallel lines that form the boundaries of your subject.

THE END.